Lucas

TINTED GLOSS PAINT

BEST VALUE MADE

John Lucas & Co.
Inc.
PHILADELPHIA
NEW YORK CHICAGO
BOSTON PITTSBURGH
OAKLAND, CAL.

Why You Should Use Lucas Tinted Gloss Paint

Many property owners regard paint as a purely decorative agent. While this is undoubtedly a very important feature, it is by no means its chief or principal function.

In purchasing the lumber that is to form the outer weather exposed surface of a building, special care is exercised to select only the best, clearest, well-seasoned, time-enduring stock, and yet, if the paint that is applied on such lumber, does not protect it from the ravaging effects of the weather, the excessive dampness of winter months, the extremes of heat in summer and of cold in winter, quality in the lumber will avail but little.

It is a fact that poor lumber, if kept well-covered with weather and moisture resisting paint, will give better service than the best lumber infrequently coated with poor paint.

Property owners can ill afford to stop exercising discrimination in structural materials, until they have given the paint that is to afford its protection to the whole structure the same thought and consideration. In fact, if economy is effected in the lumber, there is all the more reason for the careful selection of the right kind of paint and its correct application.

The real test of paint is the **RESULT IT GIVES IN ACTUAL SERVICE**, or in other words, its **EFFICIENCY.** If a paint be attractive and glossy, but so porous that it absorbs moisture readily, it is a failure in the most essential quality. If a paint covers solidly in one or two coats and hides the old surface perfectly but simply lies on the surface, it is a failure, because the constant expansion and contraction of the wood underneath from excessive heat and cold will loosen it from the surface, so that it will peel or scale off. If the pigments from which a paint is made are alkaline or otherwise chemically active, the paint will be a failure because the chemical activity will attack and destory the colors and accelerate the decomposition of the linseed oil.

1910

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If a paint is made from pigments that change their nature on exposure to atmospheric influences, the paint again will be a failure because it will blacken or discolor.

If a paint presents a too-coarse or non-glossy surface to the weather, more especially where excessive moisture or dampness abounds, the paint will mildew readily, as the fungus will cling or adhere readily to a coarse and non-glossy surface.

These are but a few of the important points that the property owner must consider in selecting the paint for his property.

It should be instantly apparent to the discerning property owner that his greatest safety in selecting paint lies in the specification of **LUCAS TINTED GLOSS PAINT**, mixed on a uniform, non-variable formula, that has been developed through more than 60 years of thorough testing in actual service.

Every essential quality that a paint should possess is incorporated in **LUCAS TINTED GLOSS PAINT.**

Its colors are clear, bright and permanent.

The white is free from yellowish or muddy appearance and will not discolor or turn yellow.

It penetrates the fibre of the wood and binds itself to the surface so it cannot crack, peel, blister or scale off.

It is absolutely impervious to moisture and dampness.

It covers solidly with a minimum of coats.

It is absolutely free from every trace of chemical activity.

It is scientifically reinforced, so that the coating is tough, elastic and of uniform thickness throughout, insuring equal protection to every part of the surface.

Its gloss is weather-resisting and enduring.

Every element of doubt or uncertainty is eliminated when **LUCAS TINTED GLOSS PAINT** is applied.

LUCAS TINTED GLOSS PAINT is put up in sealed packages of every size, from a half-pint to a barrel. The sealed package and the name **LUCAS** on the label, is the protection of the purchaser.

Complete directions for applying **LUCAS TINTED GLOSS PAINT** on all kinds of surfaces are printed on every package.

We advise the employment of a practical painter whenever possible or convenient. The correct application of paint is second only to the quality of the paint itself. The best paint poorly applied will not always insure satisfaction, whereas poor paint, regardless of how well applied, is never satisfactory.

C—1X

Extra Price Colors are marked *

Lucas Tinted Gloss Paint

	Appropriate Trim Colors
285 APPLE GREEN	236 243 *228
219 PEA GREEN	275 243 *227
219-D DARK PEA GREEN	2007 248 285
248 GOBELIN GREEN	240 219D 243
257 PEA POD GREEN	2007 275 296
296 WILLOW GREEN	275 257 240
276 MANSE GREEN	2007 282 257
2002 NAPOLEON GREEN	240 219 259
259 BRONZE GREEN	For Shutters and Store Fronts
254 BOTTLE GREEN	For Shutters and Iron Railings

Outside White

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	Appropriate Trim Colors
252 LIGHT LILAC	218 208 212
2000 TRUE PINK	2002 *2003 252
287 FLESH COLOR	208 270 217
240 VENETIAN RED	247 215 284
2007 CHERRY RED	247 284 287
*2003 BERRY RED	275 266 270
208 MAROON	2002 201 2000
225 BROWN	214 202 218
*245 VERMILION	For Store Fronts
*228 BRIGHT GREEN	218 220 236

Inside White

	Appropriate Trim Colors
288 SEA FOAM	2007 247 259
265 CANARY	2002 240 *228
215 CREAM	275 208 *227
201 STRAW	247 *2003 217
266 MESSINA YELLOW	2007 White 2002
284 ECRU	240 275 221
216 BUFF	225 291 214
202 GOLDEN OCHRE	247 218 221
217 LIGHT SALMON	275 270 *2003
270 AUTUMN LEAF	2002 217 215

Flat White

	Appropriate Trim Colors
291 IVORY	2002 244 261
282 COLONIAL YELLOW	2007 White 221
276 CORK COLOR	2002 244 261
231 LIGHT LAVA	247 291 241
214 DOE COLOR	275 291 241
244 FAWN	2002 291 261
241 BISON BROWN	2007 214 276
261 SNUFF BROWN	275 284 231
221 ACORN BROWN	2002 231 282
*294 YELLOW	For Store Fronts

Porcelain White

	Appropriate Trim Colors
281 WARM GRAY	247 244 261
289 LIGHT OHIO STONE	210 203 291
210 STORM GRAY	275 281 221
203 DARK LAVA	2002 231 291
232 DARK DRAB	276 289 214
235 RUSTIC DRAB	210 289 232
243 GREEN STONE	236 White *227
236 GREEN SLATE	240 243 220
247 FRENCH OLIVE	210 288 289
*227 DARK GREEN	240 243 White

Inside Satin White

	Appropriate Trim Colors
292 PEARL GRAY	212 280 *227
207 SILVER GRAY	238 White 212
280 ASH GRAY	218 292 247
220 STEEL GRAY	210 236 292
256 LAVENDER	212 White *227
212 LEAD	236 207 218
218 DARK LEAD	212 280 *228
263 SKY BLUE	For Porch Ceilings
250 LIGHT BLUE	218 263 256
*296 BLUE	For Store Fronts

Black

Philadelphia New York Chicago JohnLucas&Co.,Inc. Boston Pittsburgh Oakland, Cal.

The Durability of Paint depends as much upon Correct Application as on the Quality of the Paint. If the following simple Rules and Directions are carefully followed, best results will always be assured.

NEW WORK

Character, Condition and Preparation of the Surface.

The different varieties of wood used in different localities may be divided into three general groups:

GROUP I—Includes Hard Pine, also known as Yellow, Southern, Georgia, Norway and Long Leaf Pine; Cypress, Hemlock, Spruce, Gum and the different varieties of Firs.

These woods can be generally described as POOR ABSORBERS. They require a thin, penetrating primer, in which at least one pint of Pure Turpentine has been added to each gallon of paint used. The subsequent coats must also be thin, and in application must be very well brushed out, hence satisfactory work cannot be done in two coats.

GROUP II—Includes White Pine, Poplar, Bass and Elm. These woods are MEDIUM ABSORBERS. Priming coats for this group are best when mixed with one-half pint of pure Turpentine to each gallon of paint used. Because of the usually uniform color and grain of those woods, satisfactory two-coat work can be done on new work, if tints or colors are used. White paints invariably require three applications. It is a mistake to apply white in heavy coats to cover in two applications. Such work will not only chalk early, because of insufficiency of oil to properly bind the paint, but will eventually peel or scale off for the same reason, and because the heavy coats have not properly penetrated to secure a firm hold on the wood. Care must be exercised in executing two-coat work of any kind, as heavy coats invariably lead to peeling or scaling, due to excess of pigments and lack of oil, the binding principle, which makes the coating amalgamate with and adhere to the undercoat.

GROUP III—Includes the Cedars, White and Red, and California Redwood.

These woods may be described as GOOD ABSORBERS. Priming coats on these woods should be rich in Raw Linseed Oil, although a small amount of Turpentine should also be added. One pint to a pint and one-half (about two-thirds Raw Oil and one-third Turpentine) should be added to each gallon of paint used for priming. Because of the dark, streaked, or variable color of the grain, these woods cannot be satisfactorily finished with two coats. Three thin coats well brushed out are recommended.

All surfaces must be thoroughly dry before paint is applied. Often the outer surface appears dry when moisture is present underneath. Be sure the surface is thoroughly dry.

Avoid painting very early in the spring, before the winter's frost and dampness have dried out.

Do not paint during damp, muggy, unsettled or threatening weather, during or soon after a storm, before the sun has dried up heavy dews in the morning, or while plaster on the inside is drying out.

Apply a coat of Shellac Varnish over all knots, knotty, sappy or pitchy spots or streaks, and let it dry hard before paint is applied.

Nail holes, cracks and crevices should be puttied after the priming coat of paint is applied and dried. Use pure Linseed Oil Putty.

APPLYING THE PAINT

Stir the paint thoroughly before and after adding thinners. Always empty the paint from the original package into a larger one, to be sure the pigments are thoroughly mixed with the thinners, so the consistency of the paint is uniform throughout Add required thinners slowly, a little at a time and stir constantly until the whole mass is of uniform consistency throughout Raw Linseed Oil permits of more thorough brushing out, and produces a more elastic and durable coating. Proper driers are incorporated in the paint. NEVER ADD MORE.

USE a long-bristle oval or wall brush, and work the paint well into the wood. Priming coats of paint on new work should satisfy fully the absorption of the wood. Do not try to hide the grain or color of the wood by piling on the paint. Three thin coats are infinitely better than two heavy coats.

When a third coat is to follow, add just enough Turpentine to the second coat to reduce the surface gloss. Glossy finishing coats do not adhere well to glossy undercoats.

For the last or finishing coat, whether two or three coat work is done, apply the paint just as it comes in the packages. If it should be a trifle too heavy, add a very little pure raw Linseed Oil, and nothing else.

Be sure each coat is thoroughly dry and hard before the next coat is applied. At least forty-eight hours should elapse between each coat.

OLD WORK.

Whether one, two or three coats will be required on old work depends on the condition of the surface If the old paint is solid in all parts and free from cracking, checking, scaling or blistering, one coat is not only sufficient, but is preferable, if a similar or darker color is to be used, as no benefit is derived from piling up useless coats of paint.

If the old paint is peeling, scaling or blistering, it should be well scraped to remove all loose parts, or in pronounced or aggravated cases, it should be entirely removed. If the old paint is entirely removed, the surface should then be treated as a new surface, as in most such cases, the fault in the old paint was due to improper penetration or entire lack of it.

If two coats are to be applied over the old paint, add one pint of pure Turpentine to each gallon of paint used for the first coat to insure penetration through the old paint. Then apply the finishing coat without thinning, or if the paint is a trifle too heavy in body, add a very little Pure Raw Linseed Oil and nothing else.

If but one coat is to be applied, add one-half pint of pure Turpentine to each gallon of paint used to insure its penetrating through the old paint into the surface underneath, thus amalgamating the new and old paint and binding it to the wood.

Exercise the same precautions against dampness, regarding the proper drying of each coat and in mixing the paint as for new work.

Lucas

TINTED GLOSS PAINT

The Giant Painter

THE HOME'S STRONGEST PROTECTOR

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